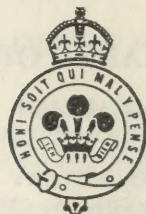


1979



1980

THE ROYAL COLLEGE OF MUSIC

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DOSSOR, LANCE, ARCM
DYSON, RUTH, ARCM
ELEMENT, PETER, ARCM
FISCHER, RAYMOND, LRAM, HonRCM
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GRAHAM, ALASDAIR, BMusEdin, LRAM,
HonRCM, Diplomé Vienna State Academy
HILL, BARBARA, GRSM, ARCM
HORSLEY, COLIN, OBE, FRCM, HonRAM
LAKE, IAN, ARCM
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FLCM
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VIGNOLES, ROGER, BA, MusBCantab, ARCM
WALLFISCH, PETER, HonRCM
WARD, DAVID, LRAM, ARCM
YU CHUN YEE, ARCM, LRSM

Harpsichord

DAWKES, HUBERT, BMusLond, FRCM, FRCO
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MALCOLM, GEORGE, CBE, MA, BMusOxon, FRCM,
HonRAM

Organ

BIRCH, JOHN, HonMASussex, FRCO(CHM),
LRAM, ARCM
DANBY, NICHOLAS, LRAM, ARCM
DARLOW, DENYS, FRCO, HonRCM
GUEST, DOUGLAS, CVO, MA, MusBCantab, FRCM,
HonFRCO, HonRAM
LATHAM, RICHARD, FRCM, FRCO
POPPELWELL, RICHARD, FRCO, ARCM

Composition, Theory and Keyboard Harmony

ASHFIELD, ROBERT, DMusLond, FRCO, HonARCM
BOND, TIMOTHY, BMusLond, FRCO, ARCM
CANNON, PHILIP, FRCM
CONNOLLY, JUSTIN, ARCM
CRUFT, ADRIAN, HonARCM
CURROR, IAN, FRCO(CHM), ARCM
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GRSM, FRCO, ARCM
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KELLY, BRYAN, ARCM
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FRCO, FLCM, HonRAM
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FRCM, LRAM
WILLIAMS, JOHN R., MA, MusBCantab, FRCO,
HonRCM
WILSON, JOHN W., MA, MusBCantab, FRCO,
ARCM

Singing

CABLE, MARGARET, ARCM
CLINTON, GORDON, FRCM, FBSM, HonRAM
CONNOR, GEOFFREY
ENGLISH, GERALD, ARCM
EVANS, EDGAR, HonRCM
KINGSLEY, MARGARET, LRAM, ARCM
LESAGE, SALLY, ARCM
PACKER, RUTH, FRCM
SHARP, FREDERICK, HonARCM
STUDHOLME, MARION, ARCM
TEAR, ROBERT, MACantab, HonRCM
VAN DER PUMP, LYNDON, ARCM
YORK SKINNER, JOHN, BMusLond, LRAM

Vocal Repertoire

DAWKES, HUBERT, BMusLond, FRCM, FRCO
GRAHAM, ALASDAIR, BMusEdin, LRAM, HonRCM
Diplomé Vienna State Academy
NUNN, RICHARD, LRAM, ARCM
SUTHERLAND, ROBERT, ARCM
VIGNOLES, ROGER, BA, MusBCantab, ARCM

Violin

BEAN, HUGH, CBE, FRCM
COHEN, RAYMOND, FRMCM, HonRCM
GARCIA, JOSE LUIS, HonARCM
HIRSCH, LEONARD, FRCM, HonFRMCM
KEENLYSIDE, RAYMOND, HonMANewcastle, LTCL,
HonRCM
KHAMBATTA, TESSA, ARCM
KOK, FELIX, ARAM, LRAM, HonRCM
LIDKA, MARIA, HonRCM
LUDLOW, JOHN, HonARCM
MASON, FRANCES, ARCM
PINI, CARL, HonRCM
PIPER, KENNETH, ARCM
ROSENBERG, SYLVIA, HonRCM
STEADMAN, JACK, FRCM
STEVENS, BERTHA, LRAM, HonRCM
VANECEK, JAROSLAV, HonRCM, Grad. Prague
Conservatoire

Baroque Violin

MACKINTOSH, CATHERINE, ARCM

Viola

BEST, ROGER, ARMCM, HonRCM
HAWKINS, BRIAN, ARCM
MAJOR, MARGARET, HonMANewcastle, ARCM
RIDDLE, FREDERICK, FRCM, HonRAM
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Violoncello

BUNTING, CHRISTOPHER, MACantab, HonRCM
BUTLER, ANTONIA, HonRCM
CROXFORD, EILEEN, ARCM
DICKSON, JOAN, FRCM, LRAM
FLEMING, AMARYLLIS, HonRCM
PINI, ANTHONY, OBE, FRCM, HonRAM
SHUTTLEWORTH, ANNA, BAHonsOpen, ARCM

Double Bass

BRITTAI, MICHAEL
SLATFORD, RODNEY, HonRCM

Flute

BELL, SEBASTIAN, HonRCM
BUTT, DAVID, FRAM
HYDE-SMITH, CHRISTOPHER, HonARCM
MAYGER, GRAHAM, ARCM

Baroque Flute

MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM

Oboe

BROWN, JAMES, HonRCM
 FRANCIS, SARAH, ARCM
 GRAEME, PETER, HonARCM
 LORD, ROGER, ARCM
 SUTCLIFFE, SYDNEY, HonARCM
 WINFIELD, MICHAEL, HonRCM

Baroque Oboe

SHANKS, CLAIRE, ARCM

Clarinet

BRADBURY, COLIN, ARCM
 COURTNEY, COLIN, ARCM
 FELL, SIDNEY, FRCM
 KING, THEA, FRCM
 MCCAW, JOHN, ARCM
 TSCHAIKOV, BASIL, HonARCM

Bass Clarinet and Saxophone

TRIER, STEPHEN, HonARCM

Bassoon

CAMDEN, KERRISON, ARCM
 GAMBOLD, GEOFFREY, HonRCM

Baroque Bassoon

LANGE, HANS-JURG

Double Bassoon

BURNES, JOHN, HonRCM

Horn

BAKER, JULIAN, HonRCM
 MOORE, DOUGLAS, FRCM, ALAM

Trumpet

MASON, DAVID, ARCM
 WALTON, RICHARD, FRCM

Tenor Trombone

GOODWIN, PETER
 IVESON, JOHN, BMusLond, LRAM, ARCM
 WILSON, ARTHUR, HonRCM

Bass Trombone

MCELHON, GERALD, HonRCM

Tuba

JENKINS, JOHN, HonRCM

Timpani and Percussion

CUMBERLAND, ALAN, HonARCM
 HARMAN, BERNARD, HonFLCM, HonRCM
 KESZEL, JANOS
 SKINNER, MICHAEL, HonRCM

Harp

HIBBERT, FIONA, GRSM, ARCM
 ROBLES, MARISA, HonRCM
 SCHEFFEL-STEIN, RENATA, HonRAM, HonRCM

Guitar

BASHFORD, PATRICK, HonRCM, AGSM
 BONELL, CARLOS, HonRCM
 RAMIREZ, CHARLES, ARCM

Viols

BAINES, FRANCIS, HonRCM

Viola da Gamba

SKEAPING, ADAM

Lute

LINDBERG, JAKOB, ARCM

Recorder

PAGE, ELIZABETH, ARCM
 WINTERS, ROSS, BAOxon, ARCM, LTCL

Early Music Group

BAINES, FRANCIS, HonRCM
 HARWOOD, IAN, HonRCM
 MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM
 PAGE, ELIZABETH, ARCM
 ROGERS, NIGEL, MACantab

20th Century Ensemble

ROXBURGH, EDWIN, BACantab, BMusDunelm,
 FRCM, LRAM (Director of the Ensemble)
 SAVAGE, STEPHEN, LRAM, ARCM

History, BMus and GRSM Study Groups, Aural Training and Miscellaneous Classes and Lectures

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 DALE ROBERTS, JEREMY, BMusDunelm, HonRCM
 DARLOW, DENYS, FRCO, HonRCM
 DAWKES, HUBERT, BMusLond, FRCM, FRCO
 DYSON, RUTH, ARCM
 GIFFORD, GERALD, MACantab, BMusDunelm, GRSM, FRCO, ARCM
 GRIER, CHRISTOPHER, MA, MusBCantab, HonRCM
 HIRSCH, LEONARD, FRCM, HonFRMCM
 HOROVITZ, JOSEPH, MA, BMusOxon, HonARCM
 KNAPP, ALEXANDER, MA, MusBCantab, LRAM, ARCM
 LAMBERT, JOHN, FRCM, LRAM, ARCO
 LATHAM, RICHARD, FRCM, FRCO
 MCGEGAN, NICHOLAS, MACantab, LTCL, HonRCM
 MAYER-LISMANN, ELSE, HonRCM
 MILNER, ANTHONY, DMusLond, FRCM
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Dalcroze Eurhythmics

VANDERSPAR, ELIZABETH, LRAM, HonRCM,
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 HENNY, JEANNE, BALond, HonRCM (French)
 TAYLOR-STACH, BERTHA, HonRCM (German)

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(Bach Cantata Choir)
DEL MAR, NORMAN, CBE, HonDLittSussex,
HonDMusGlasgow et Bristol, FRCM, FGSM,
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FORSTER, JOHN, GRSM, ARCM
(2nd Chamber Orchestra)
LAMBERT, JOHN, FRCM, LRAM, ARCO
(Experimental Music Group)
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(2nd Orchestra)
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(20th Century Ensemble)
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Orchestra)
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PAGE, ANDREW, ARCM (Administrator)
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HALL, SHIRLEY, HonRCM (Stage Manager)
BOYD, BETH (Drama)
CROMPTON, PAUL (Tai Chi)
GOODHALL, ANGELA (Fencing)
LAWRENCE, KAY, AISTD, DipLCDD (Movement)
LEE, NICOLETTE (Drama)
PRIMROSE, DOROTHY (Drama)
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HonARCM

Alexander Technique

NOTT, ADAM

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FREDERICK SHARP, HonARCM (to July, 1982)





THE CONCERT HALL



THE MUSEUM OF HISTORICAL INSTRUMENTS

FOUNDATION AND HISTORY

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body is the President and Council, who delegate to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

The present building was erected in 1894, through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including a new extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. There is a modern and spacious lending library, which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and facilities for research students are provided. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended.

CURRICULUM AND AIMS

The College aims to provide a full-time musical training for students of any nationality between the ages of 16 and 25 who intend to enter the music profession as performers, teachers or composers, and offers a selection of courses, which are explained below in greater detail. Students over the age of 25 are only admitted exceptionally, and only for studies of an advanced nature. Singers will not normally be admitted under the age of 18. Part-time students cannot be accepted.

Lessons are provided in all the normal instruments and subjects (for details see list of Academic Staff). A limited number of students, other than those in their first undergraduate year, can take orchestral conducting as part of their curriculum, if they have the right credentials and potential.

The College is first and foremost a conservatoire and is particularly concerned for those who aspire to be performers, whether instrumentalists, singers, orchestral players, freelance artists, or composers. It also caters particularly for those intending to teach, who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical studies and skills, and less on academic work and teacher-training. The latter is provided in the one-year courses at Colleges of Education and University Institutes of Education, to which it will usually be necessary for potential teachers to proceed at the conclusion of their courses here. Applicants should understand that classroom techniques are not generally covered in our training.

There are many ensemble activities within the College, including two symphony orchestras, two chamber orchestras, a chorus of about 200 voices, a Bach Cantata Choir, a 20th Century Ensemble (undertaking rehearsal and performance of Contemporary Music), an Experimental Music Group, a Composers' Group, and an Early Music Group (covering Medieval, Renaissance and Baroque Music).

There are courses in Electronic Music (for composers) and Dalcroze Eurhythmics. Lessons in the Alexander Technique may be provided for those suffering from muscular tension. A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including a series of coaching sessions and performances by members of The Music Group of London and other ensembles.

There are many extra-curricular musical, social and athletic activities organised and conducted by the students themselves, and concerts by the Students' Association Orchestra and other student groups are a regular feature of College life.

There is a normal programme of internal examinations. The examination at the conclusion of each year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination, and failure will normally result in the student being required to terminate the course.

THE OPERA AND DRAMA SCHOOL

The Opera School provides a specialised course of Opera training, normally of two years' duration and leading to a Certificate of Advanced Study. Students undertake formal and informal performances of opera and drama; speech training, mime and movement are also included. The course is only suitable for postgraduate and mature students of singing, who are not below the age of 20 and intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Applications must be made by 18th January, 1980, and auditions will be held in February. Those who attend the audition and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a., tenable from September, 1980, for one year (with a possibility of an extension for a second year). Students taking the Performers' Course at the College are eligible to transfer to the Opera Course from their third year, subject to acceptance by audition.

The Opera School also offers a one-year Postgraduate course for Repetiteurs which includes weekly repetiteur and conducting classes, piano or piano accompaniment lessons and language classes. Repetiteurs are required to participate fully in the activities of the Opera School. A limited number of places are available to suitable applicants who take the special audition in May: a scholarship is available to a candidate who shows exceptional promise. Those wishing to be considered for the Repetiteurs' Course should submit their completed application forms by 1st March, 1980.

THE JUNIOR DEPARTMENT

The College provides a special curriculum on Saturday mornings for talented children from the age of ten. Most of the pupils are Exhibitioners supported by their Local Education Authorities, but provision is also made for fee-paying places. In both cases entrance is by competitive audition. Full particulars may be obtained from the Director of the Junior Department.

THE RCM UNION

The RCM Union exists to bridge the gap between present and past students of the College. To this end a termly magazine is published and sent to all members, and an "At Home" takes place in June of each year. Present students are automatically members; past students wishing to join should apply to the Hon. Secretary: Mrs. Sylvia Latham, c/o The Royal College of Music.

DEGREES AND DIPLOMAS

- (a) **London MMus Degree.** Obtained by examination and assessment after a twelve-month course.
- (b) **London BMus Degree.** Obtained by examination and assessment after a three-year course. More particulars are given below under "Courses."
- (c) **GRSM(Hons.) Diploma (Graduate of the Royal Schools of Music).** Obtained by examination and assessment at the conclusion of the Graduate Course at The Royal College of Music or The Royal Academy of Music. For teaching purposes the Burnham Committee recognise the GRSM(Hons.) Diploma as being equivalent to a University Honours Degree.
- (d) **Dip. RCM (Performers).** Awarded at the conclusion of the four-year Performers' Course as a result of examination and assessment.
- (e) **ARCM Diploma (Associate of the Royal College of Music).** Awarded for advanced instrumental performance or teaching (including Singing) and some other musical subjects. Full particulars are contained in the special syllabus, available on request. The examination for this Diploma can be taken by internal and external students.
- (f) **Certificate of Advanced Study.** Awarded at the conclusion of all postgraduate and advanced study Courses.

TEACHER TRAINING

Holders of the BMus Degree or the GRSM or ARCM Diplomas who wish to pursue a teaching career are required to undertake a one-year course of teacher-training at a University Institute or College of Education in order to obtain Qualified Teacher status under the Burnham Scales of Remuneration. The current entrance requirements for such a course demand five passes at GCE Ordinary Level or an equivalent. However, institutions are working towards an all-graduate entry on to the one-year course and are therefore seeking applicants who possess two Advanced Level passes. As from 1982, this—together with a GRSM or BMus Degree—will be the minimum qualification for entry on to such a course. With effect from 1983, prospective teachers must have obtained passes in English and Mathematics at GCE Ordinary Level.

COURSES

- (a) **MMus Course.** Open to postgraduate students of *composition* who already possess an honours degree (or equivalent) in music. The Course lasts for one calendar year and the syllabus may be obtained from the Academic Registrar, University of London, Senate House, Malet Street, WC1E 7HS. Students taking this Course have the status of Internal Students of the University, although all tuition is undertaken at the College.
- (b) **BMus(Hons.) Course.** A limited number of applicants having an advanced knowledge of harmony and counterpoint and showing good keyboard facility will be accepted for a three-year Course leading to the award of the London BMus(Hons) Degree. Students taking this Course have the status of Internal Students of the University, although all tuition is undertaken at the College. The Course will include tuition in at least one practical subject. The examination syllabus may be obtained direct from the Academic Registrar, University of London, Senate House, Malet Street, London, WC1E 7HS. The minimum educational requirements are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level (Music being one and English, preferably, the other). In the second or third year of the Course, students will be encouraged to take the examination for the ARCM Diploma.
- (c) **GRSM (Hons.) Course.** A broad, practical musical training of three years' duration leading to the GRSM (Hons.) Diploma, which is gained by examination at the conclusion of the Course. Students under 18 years of age on 31st December of the year in which the Course commences are not eligible for consideration. The minimum educational requirements for the Course are five passes in the GCE examination, of which two must be at Advanced Level.

All GRSM students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of playing approximately equivalent to Grade VI (piano) of the Associated Board of the Royal Schools of Music.

The curriculum covers principal study, second study, stylistic studies, keyboard harmony, form and analysis, aural training, history of music, general knowledge of repertory, elementary choral conducting and, optionally, recorder and Dalcroze Eurhythmics. In addition, students will take part in some of the other activities mentioned in (d) below. In the later stages of the Course there are more advanced historical studies, with opportunities for research in depth through seminars and projects. There is an alternative syllabus in the second and third years for advanced first-study wind and string players and singers, which places greater emphasis on solo performance and less on keyboard skills.

Whilst the GRSM Course is recommended for potential teachers and all those who wish to pursue a comprehensive course of musical study, it does not cover classroom teaching techniques.

Students on the Course will be encouraged to take the examination for the ARCM Diploma during their second or third year.

- (d) **Performers' Course.** A musical training of four years' duration, suitable for composers and those who aspire to become soloists, orchestral players, etc. Students whose principal study is not a keyboard instrument will normally be expected to take piano as a second study for the first two years of their Course or until such time as they have acquired reasonable keyboard facility. Students accepted for this Course who possess a minimum of two subjects at GCE Advanced Level qualify for a mandatory award from their Local Education Authority: specially talented applicants who do not possess two Advanced Level passes may be eligible for a discretionary award.

The first two years of the Course place emphasis on building instrumental technique combined with developing wide musical interests. In addition to individual lessons in the principal study, second study and theory, aural training and history are also covered. Where applicable, orchestral playing, wind repertoire and ensembles, choir training, languages and movement are also taught.

During the final two years of the Course, greater emphasis is placed on specialization in the principal study and in chamber music. Students are expected to take the examination for the ARCM Teaching Diploma in the second or third year of the Course.

- (e) **Postgraduate and Advanced Study Course.** This may be of one or two years' duration and is suitable for students who have already completed a course elsewhere (University, College of Music, College of Education, etc.) and who wish to undertake advanced study in their principal subject. An advanced standard of performance/techniques is necessary for entry. Postgraduate students are encouraged to take the examination for the ARCM Diploma.
- (f) **Early Music Course.** This is intended for those who wish to pursue an advanced course in Medieval, Renaissance and Baroque Music. Details on application to the Assistant Registrar.
- (g) **Conductors' Course.** This Course, of one or two years' duration, is suitable for those who already have some experience in orchestral conducting and who have completed a full-time course of musical study. Requirements for the entrance examination, held annually in March, and other details of the Course are available from the Assistant Registrar. A Conducting Scholarship may be awarded to a candidate displaying outstanding potential in this field.
- (h) **Opera Training and Repetiteurs' Courses.** See page 8 under "The Opera and Drama School."

EDUCATIONAL EQUIVALENTS

- (i) The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.
- (ii) In respect of examinations conducted by the Associated Board of the Royal Schools of Music and Trinity College of Music:
 - (a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.
 - (b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on *each* of the two instruments may be accepted as Ordinary Level Music.
 - (c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.
 - (d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.
- (iii) Students educated in Scotland wishing to apply for the BMus Course should be aware of the following educational equivalents:
 - a. Scottish Certificate of Education Ordinary or Higher Grade pass equates to a GCE Ordinary Level pass.
 - b. SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the *same* subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)
- (iv) Scottish Qualification for entry onto the GRSM Course depends upon the following minimum requirement: six passes in the SCE, three of which *must* be at Higher Grade.

FEES (1979-80)—per annum

Tuition	Home Students	Overseas Students
Performers, BMus, GRSM, Opera Training and Early Music Courses	£714	£940
Postgraduate and Advanced Study Course, M.Mus.	£288 £435 £576	Not applicable £572 £764
Conductors' and Repetiteurs' Courses	£576	£764
*individual weekly tuition		

Students' Association Fee (compulsory)

Postgraduate students	£10
All other students	£20

Extra Tuition

Additional tuition in a student's principal or second study, or tuition in a third study, can sometimes be provided when appropriate; however, the extra termly charge (£50 per term for half hourly lessons; £34 per term for 20-minute lessons) will not usually be paid by the Local Education Authority.

Payment of Fees

(a) Students from the United Kingdom

All fees are due by the *first day of each term* or within ten days of the presentation of the account. Students, or their parents, are liable to pay all fees unless these are paid in full to

the College by a Local Education Authority or by some other grant-giving body. If, for any reason, a grant is withdrawn in the middle of a Course, liability for fees from then onwards falls on the student or the student's parents.

(b) *Overseas students*

All students from overseas (including Eire) should note that they will not be permitted to commence their studies unless (a) the appropriate tuition and Students' Association fees for the year are received by the College at least one week before the beginning of their first term; OR (b) reasons for delay in payment are exceptional, and the Bursar has been consulted more than one week before the commencement of that term.

Unexpected Termination of Studies

If, for any reason, a student intends to leave the College during the academic year and before the end of his/her Course, the Registrar requires a clear Term's notice in writing. In default of such notice, fees are liable for the remainder of the academic year.

LOCAL EDUCATION AUTHORITY GRANTS

Immediately upon notification of the award of a place at the College, application should be made to the Local Education Authority for a grant (if one is required). However, to avoid disappointment, it will be wise at an earlier stage to ascertain from the L.E.A. what academic qualifications are demanded by them and whether there are any age limits. Most L.E.A.s demand five subjects at GCE Ordinary Level and there are a few who will only make awards to those who have also gained passes in two subjects at Advanced Level. The award of a place by the College cannot be a guarantee of eligibility for a L.E.A. grant. Nevertheless, candidates who have been accepted by the College for the BMus, GRSM or Performers' Courses and who gain two Advanced Level passes (in addition to three passes at Ordinary Level in different subjects) will receive a mandatory grant from their Local Education Authority.

DATES OF TERMS AND TIME OF ADMISSION

Academic year 1979-80

Autumn Term:	17 September, 1979	—	7 December, 1979
Spring Term:	7 January, 1980	—	28 March, 1980
Summer Term:	28 April, 1980	—	18 July, 1980

Academic year 1980-81

Autumn Term:	22 September, 1980	—	12 December, 1980
Spring Term:	5 January, 1981	—	27 March, 1981
Summer Term:	27 April, 1981	—	17 July, 1981

In each academic year there are three twelve-week terms. Students will only be admitted at the beginning of the Autumn Term unless there are exceptional reasons for their wishing to begin their studies at some other time.

METHOD OF APPLICATION

Applicants for entry in September, 1980, must submit their completed Entrance Application Form, together with the Entrance Fee of £10.00. They should ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references direct to the College.

Those who wish to be considered for the **Scholarship Auditions** should mark their Application Forms accordingly. On the strength of written evidence of *outstanding* musical ability, the College will invite certain applicants to attend the special Auditions. Those not selected will be informed accordingly and their applications transferred to the Entrance Examinations.

OVERSEAS APPLICANTS

Overseas applicants who, for geographical reasons, are unable to attend an Entrance Examination must submit, with their Application Form and Entrance Fee (i) a reel-to-reel tape recording of their performance of two pieces, certified by a responsible person; (ii) a photocopy of the marks and examiner's comments in the highest grade of any Associated Board examinations that may have been taken. They must also ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references direct to the College.

Whilst the "Prescribed Pieces" (detailed on pp. 19-20) are preferred, overseas applicants are not obliged to record a performance of any one of these items; however they should offer a piece of comparable difficulty plus one of their own choice.

Applicants offering guitar or timpani and percussion must attend in person for an Entrance Examination, as must those applying for the MMus, BMus, GRSM, Opera, Repetiteurs' or Conductors' Courses.

All information regarding Associated Board Scholarships may be obtained direct from the Associated Board of the Royal Schools of Music, 14 Bedford Square, London, WC1B 3JG. Information regarding British Council Scholarships can be obtained from British Council representatives abroad.

WITHDRAWAL OF APPLICATION

The following rules apply to the return of Entrance Fees:

Withdrawal notified 30 days or more before the examination: Half the fee is returned.

Later withdrawal: No refund can be made.

APPLICATION AND EXAMINATION DATES

15 November 1979	Scholarship Applications close
13-20 December 1979	Scholarship Auditions
18 January 1980	Standard Entrance Applications close (this applies to overseas applicants wishing to attend and Examination)
15 February 1980	Overseas Applications (with tape recording) close
Mid-February 1980	Opera School Auditions
1 March 1980	Repetiteurs' Course Applications close
	Last date by which Composition Portfolios may be submitted
Early March 1980	Particulars of date and time of Entrance Examination sent to Applicants
Mid-March 1980	Conductors' Course Auditions
21-25 April 1980	Entrance Examinations
Mid-May 1980	Repetiteurs' Course Auditions
1 June 1980	Applications for entry to Halls of Residence close (see p. 16)

Only in exceptional circumstances can applicants be examined at times other than those specified above.

SCHOLARSHIPS

Scholarships are offered annually to candidates who show exceptional promise as instrumentalists, singers or composers. Scholarships are also awarded to outstanding applicants for the Conductors', Opera Training or Repetiteurs' Courses, details of which have been given previously in this Prospectus.

Scholarships are open to British subjects between the ages of 16 and 25 years, who must attend the auditions in person. Scholarships not awarded in December may be awarded after the Entrance Examinations, when those considered suitable will be asked to perform again later on the same day.

A few of the Scholarships offered may be *closed* Scholarships, which have special or local conditions for candidates who are:

- (1) Natives of Berkshire, Bristol (or adjacent counties), Devonshire, Kent, Liverpool (or residing within 12 miles), Norfolk, Shropshire, Ulverston district (Lancashire), Wales or Wiltshire.
- (2) Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships are awarded on merit; eligibility for a *closed* scholarship will not necessarily enhance a candidate's chance of gaining one.

Scholarships are normally paid as cash grants of £180 per year direct to each Scholar in three termly instalments and are not therefore reflected in accounts for Fees. Scholars themselves are responsible for applying to Local Education Authorities for grants, as previously explained; if, in any individual case, there is difficulty about this, the Bursar should be informed, so that special arrangements may be made. The normal period of tenure is three years, but a Scholarship may at any time be terminated by the College if the health, progress or conduct of the Scholar is unsatisfactory.

EXHIBITIONS AND PRIZES

Six or more Exhibitions of £80 per annum, to run for a maximum of three years, are awarded annually to students of any nationality who are already in their first year at College. These are payable in the same way as Scholarships. In addition, many prizes are awarded annually to College students of all nationalities.

ENTRANCE EXAMINATIONS AND SCHOLARSHIP AUDITIONS

Entrance to the College is very competitive and the highest standards of performance in the principal study are demanded of applicants for *all* courses. Age and musical promise are also taken into account. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list below and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. BMus or GRSM Course applicants whose principal study is not a keyboard instrument must perform one piece on their second instrument (piano, organ or harpsichord). Instrumentalists and singers will be provided with an accompanist or may bring their own.

All candidates will be given sight-reading and aural tests, including interval recognition, harmonic recognition, rhythm clapping, and perception of errors. Applicants for the BMus and GRSM Courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study), completion of cadences and the harmonisation of a short melody at the keyboard. In preparation for these tests candidates are recommended to study the syllabus for the Associated Board General Musicianship examination at Grades VI and VII.

There is a theory paper containing tests in harmony and two-part free counterpoint and a short essay question. MMus and BMus Course applicants and composers take a more advanced theory paper containing four-part writing for strings, three-part free counterpoint and an essay question. Those applying for the Postgraduate and Advanced Study Course are only required to take the theory paper if their principal study is composition.



THE PRESIDENT PRESENTING THE CHAPPELL GOLD MEDAL TO KATHRYN STOTT, A FINALIST IN THE LEEDS INTERNATIONAL PIANO COMPETITION, 1978



PAUL TORTELIER REHEARSING THE 1ST CHAMBER ORCHESTRA



OPERA SCHOOL PRODUCTION, JULY, 1978
NICOLAI: "THE MERRY WIVES OF WINDSOR"



THE DIRECTOR CONDUCTING THE RCM CHORUS AND 1ST ORCHESTRA IN A PERFORMANCE OF WALTON'S
"BELSHAZZAR'S FEAST"

Theory papers set in previous years are available from the Examinations Office, price 20p per paper. Three hours are allowed for the paper and candidates must expect to remain at College for most of the day of the examination.

Candidates will be advised of the results of their examinations as soon as possible thereafter. The award of a place will be conditional on the receipt of a satisfactory medical report.

PREScribed PIECES 1980

Pianoforte: one of the following

Bach	Prelude and Fugue in C sharp major, Book I of the "48"
Bartók	Suite Op. 14, <i>either</i> nos. 1 and 2 <i>or</i> nos. 3 and 4
Beethoven	Sonata Op. 2 no. 3, 1st movement
Chopin	Any Etude from Op. 10 or 25, <i>except</i> Op. 10 no. 6
Haydn	Variations in F minor

Violin: one of the following

Handel	Sonata in D no. 4, 1st and 2nd movements
Kreisler-Pugnani	Praeludium and Allegro
Mozart-Kreisler	Rondo
Wieniawski	Romance (Concerto no. 2)

and the following technical work

Scales	C major and minor (both forms) 3 octaves, one octave to a bow
	Chromatic on G, 3 octaves
	B flat major in 3rds, 2 octaves slurred as desired
	F major in 6ths, 2 octaves slurred as desired
	G major in octaves, 2 octaves slurred as desired
Arpeggies	B flat major, 3 octaves, one octave to a bow
	Dominant 7th on A, 3 octaves to a bow
	Diminished 7th on G, 3 octaves to a bow

Viola: one of the following

Brahms	Sonata in E flat, 1st <i>or</i> 3rd movement
Marin Marais	French Dances

Violoncello

Telemann	Sonata in D	<i>Hortus Musicus Ed. No. 13</i>
	(candidates should prepare the whole work, but will be asked to perform two movements only)	

Double Bass

Cimador	Concerto in G, 1st movement	<i>Yorke Edition</i>
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Flute

Godard	Allegretto	<i>U.M.P.</i>
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Oboe

Mozart	Concerto in C, 1st movement	<i>Boosey & Hawkes</i>
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<i>Clarinet</i>		
Schumann	Phantasiestücke, 1st and 2nd movements	<i>Peters</i>
<i>Bassoon</i>		
Galliard	Sonata No. 5	<i>Peters</i>
<i>Horn</i>		
Saint-Saëns	Morceau de Concert (from beginning to figure 3)	<i>Durand & Co. (U.M.P.)</i>
<i>Trumpet</i>		
Flor Peeters	Sonata, last 2 movements	<i>Peters</i>
<i>Tenor Trombone</i>		
Saint-Saëns	Cavatine, Op. 144	<i>U.M.P.</i>
<i>Bass Trombone</i>		
Boutry	Tubaroque	<i>U.M.P.</i>
<i>Harp</i>		
Dussek	Sonata, 1st movement	<i>Schott</i>
<i>Guitar</i>		
Frescobaldi	Aria con Variazioni (without repeats)	<i>Schott</i>
<i>Recorder</i>		
Handel	Any one of the four Recorder Sonatas, Op. 1	<i>Schott</i>
<i>Lute</i>		
Ferrabosco	Pavan 6 (page 40 of the facsimile edition of Robert Dowland, <i>Varietie of Lute Lessons</i> , 1610)	<i>Schott</i>

Except where specified above, candidates should be prepared to play the prescribed pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for singers, organists or for other subjects not mentioned above.

Applicants offering composition as their principal study must submit two contrasting samples of their work by 1 March, 1980. They must offer one practical study at the entrance examination and will be required to take the more advanced theory paper set for the BMus Course applicants.

ACCOMMODATION

The College is non-residential. However, there are three halls of residence available to College students:

- (i) Robert Mayer Hall, 6 Evelyn Gardens, London SW7 3BG, currently accommodates 40 men students, but, upon completion of an extension in January 1980, a small number of female students will be accommodated in addition.
- (ii) Henry Wood House, 10 Halsmere Road, London, SE5 9LN, is administered by the Music Students Hostel Trust for students of the four main London music colleges. It accommodates men and women students, each college being allocated approximately 20 places.

Particulars concerning these Halls of Residence may be obtained from The Counsellor of The Royal College of Music, to whom application for entry should be sent by 1st June.

- (iii) Queen Alexandra's House, Kensington Gore, London, SW7 2QT, accommodates women students of music and the arts in the Kensington area and is administered by an independent trust. A number of places are reserved here for RCM students. *Particulars may be obtained from The Principal, Queen Alexandra's House.*

Other accommodation, at reasonable cost and with practice facilities, is very hard to find. Whilst the Counsellor maintains a short accommodation list, this is very quickly exhausted. All students, especially pianists, should endeavour to make suitable arrangements before they arrive in London for the commencement of their studies.

As the College practice-rooms are in constant demand, students should expect to undertake most of their practice at their homes or lodgings.

MEDICAL CARE

By arrangement with Imperial College of Science and Technology, the facilities offered at its Health Centre, which include a well-equipped surgery, consulting rooms, pathological laboratory and sickbay, are available to all RCM students in an emergency. Students living within a certain radius may, if they wish, register under the National Health Service with the physician-in-charge of the Centre, Dr. Anthony Haines, MB, BChir, MRCP, MRCPsych, DPM.

REGULATIONS FOR STUDENTS

General Discipline

Students are reminded that they have signed an undertaking on their Entrance Application Forms to abide by the Regulations of the College and to attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave by a date to be specified by the Director.

No student may be absent from his or her studies without the Registrar's permission. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the case of an absence of more than three consecutive days on account of illness. Students who feel ill when in College should report to the Counsellor.

All students must make sure that their address and telephone number are known in the General Office, where a directory of addresses is kept. Changes of address of their London lodgings and their parents' home must be notified immediately.

It is important that all classes and rehearsals start punctually. Members of the orchestras must be in their seats five minutes before the start of a rehearsal to allow time for the signing of the attendance sheet and for tuning. In the case of illness or unavoidable absence from orchestral rehearsals, the Assistant Registrar must be informed in good time and parts which have been borrowed must be returned before the rehearsal. Only in an extreme emergency should a student ask another student to deputise for him in an orchestral rehearsal without the prior permission of the Assistant Registrar.

Professors expect students to let them know in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances. Students are not allowed to take individual lessons in musical subjects outside the College.

Students are expected to attend as many College concerts as possible each Term.

Students must obtain official permission on the appropriate form from the Registrar to undertake any external engagement or regular teaching commitment. It is understood that College activities, whether they be lessons, rehearsals, examinations, etc., take precedence over all others; therefore, no student may confirm a professional engagement until the termly calendar of College events has been published.

Change in studies

If a student wishes to change his Course of studies, or his professor, he should first discuss the matter either with his present professor or with the Registrar. It is NOT permissible for him to approach another professor before he has taken this action. Courses cannot be changed except during the first six weeks of the Autumn Term.

Letter Racks

It is important that students look regularly in the letter racks, where letters and urgent messages relating to their lessons and studies will be placed.

Lockers for coats, instruments, etc.

Lockers are available for all students, except those resident in Queen Alexandra's House or Robert Mayer Hall, on payment of £1 deposit fee. The Hall Porter will issue keys on production of receipts. Deposits will be returned when keys are surrendered.

Lost Property

Students may enquire of the Assistant Bursar regarding property lost on the College premises; however, the College cannot accept responsibility for any loss, so students must look after their belongings carefully and not let them out of their sight. Moreover, they are strongly advised to insure instruments and other valuable personal possessions. The Assistant Bursar will give advice on matters of insurance.

MICHAEL GOUGH MATTHEWS

Director of Studies and Registrar

AUDITORS

MESSRS. BAKER SUTTON & CO.

Eldon Street House,
Eldon Street, London, EC2P 2AY

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